

1239

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. II., No. 4.]

SATURDAY, JANUARY 24, 1857.

[PRICE 3D.]

## Musical Announcements.

### CRYSTAL PALACE.—SATURDAY

WINTER CONCERTS.—The Eleventh CONCERT will take place THIS DAY (Jan. 24th). Vocalist:—Miss LOUISA VINNING. Conductor, Mr. Manns. The Concert will take place in the New Music Room, on the garden side of the Centre Transept, adjoining the French Court, and will commence at Two o'clock. Doors open at 12. Admission, 2s. 6d.

### CRYSTAL PALACE.—Winter Season.

—On FRIDAYS, performances of Classical and Romantic Instrumental Music, by the Company's Band, take place in the Music Room, commencing at Two o'clock. The music at these Concerts consists of the Symphonies, Overtures, and other works of the great masters, and also new compositions by the living composers of England, France, and Germany, both for full orchestra, and various solo instruments.—Violin, Clarinet, Flute, Trombone, &c., executed by members of the Crystal Palace Band.

The Eighth of these Concerts will take place on FRIDAY, JANUARY, 30th, 1857.

AUGUST MANNS, Conductor.

### SACRED HARMONIC SOCIETY.

EXETER HALL.—The Committee have the pleasure to announce that an arrangement has been made with the Directors of the Crystal Palace Company for a grand HANDEL MUSICAL FESTIVAL, of three days' duration, in the Central Transept of the Crystal Palace, in the early Summer of 1857, with a carefully selected Orchestra of TWO THOUSAND THREE HUNDRED PERFORMERS. Full particulars will be made public in due time.

The Committee are now prepared to receive offers of really efficient amateur assistance for the Festival, by letter, addressed to "The Handel Festival Committee, at the Office of the Sacred Harmonic Society, No. 6, Exeter Hall."

NOTICE.—The examination of the numerous offers of assistance, already registered, will be commenced in the ensuing week. No promise can be given that applications received after that period will be attended to, unless under very special circumstances. 6, Exeter Hall, January 12, 1857.

### PHILHARMONIC SOCIETY.

The subscribers and the public are respectfully informed that there will be SIX CONCERTS during the ensuing season, at the Hanover-square Rooms, on the following Monday Evenings:—April 29, May 4 and 18, June 1, 15, and 29. Terms of subscription, with a reserved seat, £3 3s. (tickets transferable). Admission to single concerts, 15s. Conductor, Professor STERNDALE BENNETT, Mus. Doc. Subscriptions will be received, and tickets issued, by Messrs. Addison, Hollier, & Lucas, 210, Regent-st.

### BUSINESS TO BE SOLD.

A Gentleman fully qualified to teach Vocal and Instrumental Music may obtain a highly respectable practice, varying from £100 to £150 per annum, (which has been in the family for the last twenty years), for £100; half required in hand. Address, Musicus, Skibbereen, County Cork, Ireland.

### ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until six in the evening, at his residence, 54, Newman-street, Oxford-street.

### Mr. and Mrs. ROBT. PAGET (R.A.M.),

Bass and Contralto (late of Atherstone),

41, CUMMING-STREET, PENTONVILLE, LONDON.

\* Mr. and Mrs. P. are open to an Engagement in a Sunday Choir.

### Mr. LAMBERT, Basso Vocalist,

Pupil of Mr. Henry Phillips.

51, Union-terrace, York.

### MISS ARABELLA GODDARD

has the honour to announce that she will give THREE SOIREEES MUSICALES at her Residence, 47, Welbeck-street, Cavendish-square, on Tuesday, February 10, 1857; Tuesday, February 24; Tuesday, March 10: to commence at half-past 8 o'clock. Subscription ticket for the three soirees, £1 1s.; single ticket, 10s. 6d.: to be had only of Miss Arabella Goddard, 47, Welbeck-street, Cavendish-square. Further particulars will be duly announced.

### Mr. VAN PRAAG,

having recently returned from the Continent, begs to tender his thanks to the ladies and gentlemen of the Musical Profession for the kind encouragement of past Seasons, and at the same time to inform them that he continues the arrangement of Concerts, Matinees, Soirees, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

### Signor GIUSEPPE CAMPANELLA

begs to inform his friends and pupils that the Classes meeting at his house, 2, St. Mary's-terrace, Maida-hill West, have re-commenced.

Professors:—The Piano, Sterndale Bennett and Miss Van der Purin; Vocal music and Italian, Signor Campanella; Drawing, David Cox; French, Mons. Bourgeois; German, Herr Kokenmuller.—Prospectus, with the course of study, and the times of the Classes, may be had at his residence, or at Simmons' Library, Edgeware-road.

### Mr. EDWARD PAGE

respectfully desires to intimate that all letters respecting Oratorio or Concert Engagements must be addressed to 154, York-terrace, Cheetham-road, Manchester.

### Mrs. EDWARD PAGE (Pupil of Garcia,

and Member of the Conservatoire di Musique, Wurzburg,) begs to request that all letters respecting Concert Engagements may be addressed to 154, York-terrace, Cheetham-road, Manchester.

### Miss AMELIA BELLOTT

requests that letters concerning Engagements for Concerts be addressed to 154, York-terrace, Cheetham-road, Manchester.

### To ALTO SINGERS.—There is a

VACANCY for a COUNTER TENOR in the Choir of Exeter Cathedral. Preference will be given to a Candidate who has served as a boy in a Cathedral Choir. For particulars, application may be made to Mr. Alfred Angel, organist, The Close, Exeter.

### SINGING.—Miss ESMONDE (R.A.M.),

Pupil of Signors Negri, Arigotti, and other eminent professors, gives INSTRUCTION in the above art to schools and families, in town and country. Is open to engagements in Madrigal Unions and others.—Address, 21, Margaretta-terrace, King's-road, Chelsea.

### MRS. CLARE HEPWORTH.—

Communications to be addressed to 34, Manchester-street, Manchester-square.

## Musical Publications.

### HANDBOOK for the ORATORIOS, No. 3.

—ACIS and GALATEA. Arranged by John Bishop, of Cheltenham. London: Robert Cocks and Co.—Of the first two numbers of this marvellously cheap series of the Oratorios we have already expressed an opinion. We consider that for excellence and cheapness combined there have never been published any musical works which can at all approach them. But a few years ago such an enterprise would have been laughed at as an impossibility. There would seem, however, to be no such word as "impossible" in Messrs. Cocks' vocabulary. They had astonished the musical world on frequent occasions with the results of their spirited undertakings, and their present achievement is one, which we believe, no other house in the world would undertake, much less accomplish. "The Messiah" and "The Creation" got up in splendid style for two shillings each! Who would now be without a copy of these grand works? "Acis and Galatea" (serenata) is brought out at the same price and in the same style of excellence.—*Nottingham Review*, Jan. 2, 1857.

London: No. 6, New Burlington-street.

Price 1s. 6d., by post, 1s. 8d.

### The MUSICAL DIRECTORY for 1857,

#### CONTENTS:

1. A useful Almanac, with Musical Data.
2. A List of Musical Societies throughout the United Kingdom.
3. The Musical Doings of the past year.
4. Names of Professors, Music-sellers, and Musical Instrument Manufacturers throughout the Kingdom, with their Addresses, &c.
5. Complete List of Music published throughout the Kingdom, between Dec. 1, 1855, and Nov. 30, 1856.

The whole forming a most complete work of reference, invaluable to the amateur, professor, and music-seller.

London: RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, and 20, Charing-cross.

### REFLECTIONS ON CHURCH MUSIC;

for the consideration of Church-goers in general. By CARL ENGEL. Price, 2s. 6d. "Although this volume is published at the low price of half-a-crown, its contents are of great value."—*Clerical Journal*. "It is pointed out how devotion and musical art may be conciliated without puritanical baldness or enthusiastic superstition."—*Athenaeum*. "We recommend this practical work to the attention of our clerical and lay readers."—*The English Churchman*.

London: GUSTAVUS SCHNEURMANN and Co., 86, Newgate-street.

## NOTICES, &amp;c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.  
Immediate attention is requested to the accounts which have been sent to subscribers. The arrival of subscriptions is not now announced by initials as heretofore. Receipts are forwarded by post, and those who do not receive acknowledgments by return, are requested to give notice of the neglect.

All remittances should be addressed to the publisher.  
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

A Post Office Order has arrived from Brownlow Hill, Liverpool, with no name attached.

## THE MUSICAL GAZETTE

SATURDAY, JANUARY 24, 1857.

If all composers were like Mr. THOMAS LLOYD FOWLE, the task of the reviewer would be most ungrateful. The letter from that gentleman, which we publish this week, and which complains of a brevity in our notice at which it should rejoice, has been inserted simply that we may have the opportunity of calling more special attention to the usual style of reviews in our contemporaries, and to the eulogistic notice of Mr. FOWLE's compositions in particular, which he has printed at the back of some pieces of his music.

With regard to the brevity which that gentleman deploras, we can only say that he has been in luck's way to get notices at all of some of his pieces. We hinted pretty strongly in our opening address twelve months ago that some compositions might haply be deposited in the "basket," never to have the honour of reviewal, and it surprises us personally that some of Mr. FOWLE's works have not experienced this fate. We may instance "The Stonehenge Polka," a production that is considered by one provincial journal, "lively and pleasing," and by another "very pretty and easy," while in reality—for we cannot allow our opinion of such writings to be called in question—it is almost too childish for the youngest pair of hands that could be found to play it. In this respect, therefore, Mr. FOWLE is somewhat in our debt.

The "constant allusion to some phrase which reminds us of some other melody," we conceive to be of the utmost advantage to composers generally—at least rational composers—who, either from having good memories, or finding a difficulty in distinguishing between *meum* and *tuum*, take unto themselves phrases and melodies which are the private property of established musicians. We thus act the part of that tightly-buttoned-up piece of usefulness (when he's to be found), a policeman, and drag before the world these appropriators of other men's ideas, that musical mankind may take wholesome and timely warning. Indeed, there can be little doubt that we render some writers essential service, for the barefaced plagiarisms upon which we continually stumble, prove that composers are not aware of the appropriations in which they have indulged, and, how unpleasant soever it may be for a composer to find that his pet phrase which he has nursed and developed, and given forth to the world, turns out to be the indisputable property of some one else, it must be a consolation to him to think that there is a journal which—if it can—will assuredly pounce upon and expose the resemblance, by way of warning for the future, in preference to according a comfortable sort of praise which increases the self-satisfaction of the composer, and does a much greater amount of harm than good.

In directing attention to the notices of Mr. FOWLE's music, which he has seen fit to print at the back of some of the sheets, we firmly believed we were doing him a kindness. Mr. FOWLE

must have imagined the complimentary notices of his pieces to be genuine and deserved praise, or he would not have ventured to print them, unless, indeed, he wished to "gull the public," of which we totally acquit him. Taking it, therefore, for granted that he believes in these criticisms, and looks upon them as the honest expressions of persons capable of forming an opinion, we feel compelled to repeat our warning, and to caution him and our readers generally against the smug praise which is frequently awarded, more particularly by the provincial press.

The curious in such matters need only keep an eye on musical reviews, and watch how the review and advertisement appear in the same paper, the style of the criticism—if, indeed, a few conventional words of praise may be so designated—being too evidently affected by the presence of the advertisement.

As to the fact of the music only being sent to us for review, we have only to say, that at the back of the music we found the notices of the press, &c., and considered ourselves fully justified in making comment upon them. Mr. FOWLE should print his advertisements on a separate sheet under any circumstances, which would avoid all risk of the impertinent remarks of reviewers, who are in the habit of turning sheets over and over and inside out, and even going so far sometimes as to descant upon the quality of the paper.

We should like to know the "well-known musician," to whom Mr. FOWLE refers. What a good, dear, benevolent old foggy he must be! How thoroughly satisfied with every effort! How impressed with the grandeur of everything that is simple! How comfortably assured that the writer of a few plain chords is a sound musical scholar! Mr. FOWLE should send the old gentleman a complimentary pair of slippers and a cotton night-cap.



The following music has been performed at the Palace during the week.

## By the band of the Coldstream Guards:—

Overture, <i>Zanetta</i> .....	Auber.
Fantasia, <i>La Favorita</i> .....	Donizetti.
Walse .....	D. Godfrey.
Solo and Chorus, "Hark, the Trumpet" .....	Costa.
Quadrille, "St. Patrick" .....	H. Laurent.

## By Her Majesty's private band:—

Overture, <i>Faust</i> .....	Wagner.
Quartetto, <i>Rigoletto</i> .....	Verdi.
Terzetto, <i>Azor and Zemira</i> .....	Spohr.
Quintetto, <i>Il Barbiere</i> .....	Rossini.
Overture, <i>Le Domino Noir</i> .....	Auber.
Brindisi and Coro, <i>La Traviata</i> .....	Verdi.
Selection, <i>La Fille du Regiment</i> .....	Donizetti.
Hungarian March .....	Alvars.
Overture, <i>Les Mousquetaires de la Reine</i> .....	Halévy.
Romançe, Chœur et Marche du Bauf Apis— <i>L'Enfant Prodigé</i> .....	Auber.
Fackel Tanz .....	H. R. H. the Duke of Saxe Cobourg.
Overture, <i>L'Enfant Prodigue</i> .....	Auber.
Introduction and Bridal Chorus, <i>Lohengrin</i> .....	R. Wagner.
March, <i>Tannhäuser</i> .....	R. Wagner.

The second dramatic performance at the Castle took place on Thursday evening. The pieces selected on this occasion were the *petite* comedy in two acts, by Mr. J. M. Morton, entitled *Our Wife; or, the Rose of Amiens*, and a farce, in one act, by Mr. John Poole, entitled *Deaf as a Post*. The parts were filled according to the following programme:—*Our Wife; or the Rose of Amiens*.—The Marquis de Ligny, Captain of the King's Guards, Mr. Ryder; The Count de Brissac (his friend), Mr. David Fisher; M. Pomaret, Mr. Harley; Dumont, Mr. Raymond; First Officer, Mr. Terry; Second Officer, Mr. Barsby; Messenger, Mr. G. Everett; Rosine (M. Pomaret's daughter), Miss Carlotta Leclercq; Mariette (her cousin), Miss Murray. Scene—Amiens. Period, 1634. *Deaf as a Post*.—Mr. Walton, Mr. G. Cooke; Tristram Sippy, Mr. Harley; Captain Templeton, Mr. G. Everett; Crupper (an ostler), Mr. Raymond; Gallop,

Mr. H. Danvers; Two Recruits, Mr. Terry and Mr. Bush; Sophy Walton, Miss J. Lovell; Amy Templeton, Miss M. Daly; Mrs. Plumpy, Mrs. W. Daly; Sally Maggs, Miss Murray. Director, Mr. Charles Kean. Assistant Director, Mr. George Ellis. The theatre arranged and the scenery painted by Mr. Thomas Grieve. The theatre was erected in St. George's Hall. The Queen's private band occupied the orchestra.

## Metropolitan.

### SACRED HARMONIC SOCIETY.

Mendelssohn's *Hymn of Praise* and Mozart's *Requiem* were repeated on Monday evening, and Exeter Hall was as fully occupied as on the preceding Friday. The general execution of these great works was a decided improvement on the first performance, and the chorus sang much better in tune, and with a more satisfactory approach to precision. The principals were again, Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Mr. Thomas, and Mr. Costa conducted. The introductory symphony commanded the keen attention of the vast assembly; the opening *allegro* was played with amazing fire and brilliancy, but the *tempo* towards the close was just that degree too fast which prevents distinct execution on the part of the violins, which in this movement have some most trying work to get through. The *agitato* character of the *allegretto* was also somewhat exaggerated, and the third movement of the symphony, as exquisite an *adagio* as was ever written for the orchestra, was beaten *andante*. This apprehension or rather mis-apprehension on the part of the accomplished conductor only seriously affected the second movement, which, from its too great speed, acquired a tripping character, that overstepped the "*agitato*" which the composer has marked. The *adagio* bore its *andante* interpretation much better, owing to its *religioso* style and calmly flowing melody, which is almost equally lovely whether taken *andante* or *adagio*. We regret that we must complain in other instances of this immoderateness of speed. In the duett for soprano and tenor, "My song shall be alway," the hurried manner of the whole piece destroyed the effect which the matchless singing of Madame Novello and Mr. Sims Reeves should have produced. We are aware that, although the opening phrase of this movement is of a placid style, the following strain is of a more agitated character: this might justify a slight increase of speed where the words would seem to require it, but forms no excuse for the hurry of the more calm portions of the duett, which was sung on Monday night at a pace that, in our opinion, spoils the *moreau*. The solo "He counteth all your sorrows" was unquestionably too fast; this was probably the fault of Mr. Sims Reeves. Our great tenor must not be so impulsive as to mistake a composer who was particular enough to assign a strict *tempo* (by metronomic symbol) to each movement. Mrs. Lockey's share in the duett "I waited for the Lord" was very artistically taken, but she has not the compass of voice now for this duett, which requires a genuine mezzo-soprano to do it justice. The choir, as we have before said, acquitted themselves creditably. The very difficult chorus, "The night is departing," was satisfactorily given, and the chorale, "Let all men praise the Lord," was delivered with a confidence and force that we really think might have justified the absence of the organ and ophicleide, which worthy instruments were helping the voices out with a unison passage! Touching the organ, it surely cannot have escaped the notice of the clever organist of the Sacred Harmonic Society that Mendelssohn has forbidden the employment of the mixture stops with the orchestra. We fancied we detected a good supply of mixtures in some of the full choruses, which may in some measure account for the overwhelming effect which the organ has at Exeter Hall, drowning alike chorus and band—except the trombones, who are sound-proof—and creating a mass of confused sound which is anything but grateful. It is impossible for Mr. Brownsmith, sitting at the keyboards of his instrument, to form any approach to a notion of the din the organ is creating, and we trust he will not be above making some experiments in the way of so arranging the power of the instrument that it shall give body and volume to the orchestra without overbearing or outscreeaming it. If we have been mistaken concerning the em-

ployment of the compound stops, and only 16, 8, 4, and 2 feet registers have been used, then it is absolutely necessary that a less number of these stops should be employed. We make these remarks without hesitation, since we have heard but one opinion expressed with regard to the organ at Exeter Hall, viz., that in the full choral parts of oratorios it yields a surplus amount of sound that is distressing to the listener, and defeats the grand intentions of the composer, at the same time that the efforts of the organist appear to disadvantage. Our readers will be kind enough to understand that what we have said in no way affects the position of Mr. Brownsmith as an executant, and the construction of the instrument itself is a matter for separate discussion; we merely wish to impress the talented organist that—whether compound stops are employed or not—there is always too much organ at Exeter Hall.

The performance of the *Requiem* was very fine. The chorus are severely taxed in this sublime work, yet they sang very creditably in the full pieces, "*quam olim Abraham promissisti*," being given with considerable power and distinctness; but in the passages requiring refinement and delicacy of singing, they were but indifferent, the "*Lachrymosa*" for instance being far from satisfactory. The appalling "*dies iræ*," and the grand apostrophe "*Rex tremendæ*," were deserving of high praise. The quartets were sung to perfection. The "*Tuba mirum*" can scarcely be treated as a quartet, since the voices merely unite for a few bars towards the close: the opening solo, though carefully sung by Mr. Thomas, requires more impressive and declamatory singing than that gentleman is at present capable of. His powerful voice and smooth vocalization were highly advantageous to the rendering of the other concerted pieces, of which the "*Ricordare*" and "*Benedictus*" produced an unmistakeable effect upon the audience: they would fain have broken forth into loud plaudits.

The *Requiem* really must be repeated. Though written some fifty years before Mendelssohn's *Hymn*, it is by no means so well known or so justly appreciated. It is a truly great work, and is a fine lesson for the student, at the same time that it must impress every hearer with its grandeur and solemnity.

*Elijah* is to be performed on Friday next, January 30th, and *The Athalia* and *Sabat Mater* (produced last evening) are to be repeated on the Friday following, February 6th.

### ST. MARTIN'S HALL.

Mr. Hullah gave his first performance of *Elijah* for the season on Wednesday evening. The announcement of this now quite popular oratorio drew an audience which crowded every portion of the Hall to the very doors and orchestra. Taking into consideration the inequality of the cast, the performance was remarkably good. A work of such importance as *Elijah* requires a scrupulously careful allotment of the principal parts, and it is an absurdity worthy of remark that Mr. Hullah should on this occasion have thought proper to engage artists of such high reputation and consummate experience as Miss Dolby and Mr. Sims Reeves for the contralto and tenor parts, while the exceedingly important soprano and bass solos were placed in the comparatively young hands of Miss Banks and Mr. Thomas, singers of remarkable promise it is true, but whose position is as yet scarcely defined, while it is detracting in no way from any fame they may have acquired to say that neither is equal to the music in *Elijah* which was assigned to them. Another desperate error was committed. A young and inexperienced vocalist was made to sing the only declamatory recitative, for tenor, in the oratorio, with Mr. Sims Reeves sitting by his side! Better far would it have been to have given Mr. George Calkin the air "If with all your hearts," and have left the fiery recitative, "Art thou *Elijah*?" for Mr. Reeves: better still to have confined Mr. Calkin to the concerted music, in which, by the way, he sang very carefully. Mr. Hullah must display better taste, or the harm done to those who have come out under his wing will be out of all proportion to the good gained by their advantageous introduction to the public.

The clear tones of Miss Banks's voice, and her usual care in getting up her music, carried her well through the arduous soprano parts, and she deserves credit for her due preparation: when she can add experience and conception to her present qualifications, we feel sure she will occupy a high position. The other ladies were Miss Spiller and Miss Palmer, who joined Miss

Banks in "Lift thine eyes;" we have heard the trio much better sung, but it was encored, and—we are sorry to say—repeated. "O rest in the Lord," and "Then shall the righteous," respectively sung by Miss Dolby and Mr. Sims Reeves, shared the same fate. We fully agree with all the *Times* urges upon this absurd practice of encoring particular *morceaux* in a connected work. The system is atrocious enough in the concert-room, where a popular ballad bears no relation to what is to follow, or to what has gone before. In a complete work, especially the musical exposition of a sacred story, it is unpardonable. In the case of the trio, Mr. Costa very wisely makes the concluding bar from the commencement of the chorus "He watching over Israel:" surely Mr. Hullah is not above taking the hint from the eminent *chef-d'orchestre*; anything should be done that will tend to preserve the continuity of the work, and save the ungrievous from such an abominable distraction of the attention.

The choir—Mr. Hullah's pupils—sang uncommonly well, though a little more spirit and exertion on the part of the ladies would be a vast improvement. Mr. Hullah conducted, and, for the most part, with good judgment, preserving the slowness and steadiness of the "Holy, holy" in a most satisfactory manner, and giving grateful readings of other movements, though the chorus, "He watching," was much too fast, and the same objection may be urged to the double quartett, "For He shall give his angels."

The band was highly efficient, but required more control than the conductor appeared to assume, consequently some of the accompaniments were very coarse.

Mr. E. J. Hopkins presided at Willis's organ, and, generally speaking, employed the instrument very discreetly. A tremendous exception, however, was made in the (almost) unaccompanied quartett, "Cast thy burden," when the "plump" sound of the great diapason fairly startled the audience. A soft deep pedal, and simply the open diapason on the swell for the manual chord, is all that is required in this instance, no matter what has been written, or what may have hitherto been the custom. The quartett reminds us that we have omitted to mention Mr. Henry Barnby as taking part in the concerted music; we must couple our reparation of the neglect by an expression of surprise that he should have been caught tripping in the aforesaid quartett. To be sure, it was but a slight trip, and was speedily rectified, but Mr. Barnby must be careful.

#### MONDAY EVENING CONCERTS.

St. Martin's Hall was, on Monday night, filled with one of the most numerous and respectable audiences that has attended any of this series of concerts. The first and greater portion of the evening's entertainment was a musical lecture entitled "The Ocean Bard; or Facts and Scraps, Vocal and Descriptive, from the life of Charles Dibdin," delivered with musical illustrations, by Mr. Donald King. The lecturer gave a rapid and succinct sketch of Dibdin's career as author, composer, actor, &c., introducing with happy effect, many of Dibdin's most popular songs to the evident satisfaction of the audience. The songs that called forth the most marked applause were "The lads of the village," "Tom Bowling," and the humorous ballad "Meg of Wapping," which, despite its great length, the lecturer had to repeat. The other songs introduced in the course of the lecture were given with great spirit by Mr. King, and received with manifest pleasure.

Between the first and second parts of the lecture a pianoforte solo, "Vive la Bohème," was given by Miss Mary Serle. The evening was brought pleasantly to a close by the delivery of a slight sketch entitled "Dramatic Photographs," by Mr. H. S. Carleton, consisting of imitations of celebrated actors, given with wonderful fidelity by that gentleman.

We regret to announce the death of Mr. Edward Fitzwilliam, who breathed his last on Monday, being only in his 33rd year. As an arranger of music for the stage, and as a composer of considerable merit, he will long be remembered. Mr. Fitzwilliam married Miss Ellen Chaplin, a young actress of pleasing address and decided talent; he leaves one child. His last musical arrangements were for the pantomimes at the Haymarket and Liverpool theatres. A volume of his songs has come under our notice and will be commented upon amongst our reviews.

On Tuesday evening Mr. Charles Salaman delivered, at the Russell Institution, Great Coram-street, the first of a series of three lectures on "Music, in Connexion with the Dance, from the Earliest Times." The theatre of the institute was quite full; and although the subject of the lecture (which treated of the matter as connected with the ancient nations alone) is not very prolific of comment or illustration, Mr. Salaman contrived to keep the attention of his audience alive. Taking the subject from the time of the early Egyptians, a period about 5,500 years ago, he inferred from the number and variety of the musical instruments that they are known to have possessed at this time, that music must have been in extensive cultivation and high repute among them, even at so early a period. But the most interesting part of the lecture related to the Greeks, their martial and war dances—their religious song and choral dances, with the "frantic gestures" of the priestesses, &c.: all of which, to modern comprehension, have a strange mixture of the grotesque and barbarous. The flute and lyre were the favourite instruments among them. The style of flute playing must have been more forcible than delicate, for we are told that it was not uncommon for a performer on this instrument to burst a blood-vessel with his exertions, and fall dead before the audience, which gave occasion to the following distich:—

"Heaven gave to flute-players, brains, without a doubt;  
But to little purpose, as they blow them out."

These stories give one a rather poor opinion of the Grecian instrumentalists. Our knowledge of Grecian harmony and accompaniment must now rest on the most vague conjecture. It is said that the Greek notation is too complicated to be deciphered; but the fact alone tells strongly against the supposition that the Greeks possessed any real knowledge of harmony; for no refined nation ever possessed a language incapable of translation. The Greek language itself might have been in the same predicament, had it not reached us through innumerable translations and traditions; and if the method of musical expression has missed the same viaducts to modern comprehension, it is most probably because it contained nothing worth preserving. It is allowed that the Grecians possessed innumerable melodies of beauty and variety. Oral tradition may have been found sufficient to transmit these to posterity, until they were lost in the dark ages. Of the three fragments introduced by Mr. Salaman, the first, a hymn to Apollo, resembles a Gregorian hymn; the second, a national Greek war dance, possesses melody and rhythm, but reaching us through the traditions only of modern Greece, can hardly be considered as more than half-authentic. The last, the ode of Anacreon, harmonised by Dr. Rimbault, is exceedingly fine, and was very nicely sung by Miss Ellen Williams, who, with Herr Deichmann, aided Mr. Salaman in his illustrations. The next lecture will take place on the 3rd of February.

MISS P. HORTON'S ENTERTAINMENT.—It is time that this lady resorted to the method of advertising so successfully practised by her rivals, Messrs. Albert Smith and Woodin, by telling the public how many times her entertainment has been given, which must now have swelled to a pretty large number; nor is there any prospect as yet of its beginning to hang fire, the little theatre in the "Gallery of Illustration" being well filled every night. The first part of the entertainment is new, and is called "Our Ward's Governess." It consists of the assumption of four characters, applicants to Mr. Reed, for the situation of governess. These are—first, "Miss Mini," a lady of a "certain age," with a huge red nose, whose delicate sense of propriety induces her to keep her veil carefully down on the side next to Mr. Reed. Secondly, an Irish lady who applies for her daughter, and who, on being told that the young lady is ineligible, lays her tongue on her host with true Hibernian eloquence. Thirdly, "Claudine Delacour," a lady crinoline to such an extent, that she has considerable difficulty in complying with her host's invitation to "take a seat," and who declares that "woman's development" is only beginning. Lastly, a French Viscount, who presently discovers himself and the rest to be a set of imposters who have been putting spurious advertisements into the *Times*, and have contrived to make off with Mrs. Reed's watch and some valuables. The best of these impersonations are the red-nosed and crinoline ladies. We missed the touch of pathos introduced formerly into this part of the entertainment in the song and tale of the "Voice in the shell." Miss Horton can touch the passions as well as move the mirth of her audience,

and a few drops from the fountain of tears would be a graceful and appropriate addition to her popular carousal; and besides, a slight intermixture of this sort always brings out the comic portions in bolder relief. In the second part, the Italian boy's song was encored, and the servant girl who washes her master's violin and flute in the pail, throws his manuscripts, as waste paper, into the same receptacle, and threatens to turn him out of his own room if he remonstrates, is as racy a piece of extravagance as we remember to have seen. The entertainment is interspersed with some songs by Mr. Reed, written with his accustomed fluency.

MARYLEBONE LITERARY INSTITUTION.—On Wednesday evening Miss Glyn gave a reading of *Antony and Cleopatra*, in the theatre of the above institution, to a very numerous and influential audience.

#### LEGAL.

THEATRICAL COPYRIGHT.—At the Bloomsbury County Court, on Friday, Mr. Heath, the judge, gave judgment in the case of "Planché v. James," in which a case of some importance to the theatrical profession was raised. The plaintiff is the well-known dramatic writer, and brought an action against Mr. James, the lessee of the Queen's Theatre, Tottenham-street, to recover a penalty of 40s. for a performance of a farce called *A Pleasant Neighbour*, under the act of 3rd William IV., chap. 15. The cause was tried in December, and the defence was that at the time of the representation the theatre was let to Mr. George Bolton, and that he was consequently liable. In answer Mr. Lewis (Lewis and Lewis) as solicitor to the Dramatic Authors' Society, submitted that under the act regulating theatres (6th and 7th of Victoria, chap. 68) the licence of the Lord Chamberlain was to Mr. James, and that for the protection of the public he was the person liable for all matters connected with the theatre, and that, although the theatre was let, he would be bound to obey any interdiction from the Lord Chamberlain. By the 7th section of the act the licence could only be granted to the "actual and responsible manager for the time being of the theatre." The judge took time to consider, and now said he was clearly of opinion that the defendant was liable. He thought so at the time; but, as the matter was of some importance, he did not wish hastily to decide it. Judgment was given for the plaintiff for a penalty of 40s. and costs. In the act (3rd William IV., chap. 15) the costs are specified as "double costs of suit."

#### Theatrical.

DRURY-LANE.—Charles Mathews reappeared on Monday night, a week earlier than was expected, and a right hearty welcome awaited him. The applause and cheers seemed as if they would never cease. He played in *Somebody Else*. The pantomime continues to draw crowded houses, and will probably run some time yet.

MARYLEBONE.—Little Cordelia Howard, the original Eva; her mother, the original Topsy; and her father, the original St. Clair, who played their dramatic version of *Uncle Tom's Cabin* 513 consecutive nights in New York, and more than 1000 nights in the United States, make their first appearance on Monday next.

On Saturday night last, about eleven o'clock, an accident occurred which might have proved serious, and deprived the stage of a young and talented lady, Miss Swanborough, who was in a cab on her return from the Olympic Theatre, which, upon reaching Princes-street, Leicester-square, was violently run against by another vehicle, smashing the window-glass and otherwise damaging the cab. Miss S. had her hand and arm cut, and received a severe blow on the head, with the infliction of severe bruises. We trust, however, she will be sufficiently recovered from the effects to enable her to fulfil her duties at the theatre without interruption.

#### Theatres.

##### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7, SADDLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

#### CHORAL SERVICES

On January 18, being the Third Sunday after Epiphany.

##### ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Beekwith in A.	King in F.	
E.—Boyce in F and Cooke in B flat.	Hayes in E flat.	I have surely built thee. Boyce.

##### CHAPEL ROYAL, ST. JAMES'S.

M.—Clarke Whitfield in G.	Croft in A. Sanctus, &c., Gibbons in F.	Great God what do I see. Luther.
E.—Travers in E.	Elvey in A.	How goodly are thy tents. Ouseley.

##### ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Robinson in E.	Gibbons in F.	How goodly are thy tents. Ouseley.
E.—Elvey in F.	Elvey in D.	I beheld, and lo a great multitude. Elvey.

##### TEMPLE CHURCH.

M.—Humphrey in C. Croft in G.	Rogers in D.	Comfort ye my people. Handel.
E.—Cooke in G.	Rogers in D.	I will love thee. Clarke.

##### LINCOLN'S INN.

M.—Parnell in E flat.	Purcell in B flat.	O Lord my God, I will exalt thee. Nares.
E.—Randall in D.	Barrow in F.	O worship the Lord in the beauty of holiness. Haynes.

## CRYSTAL PALACE.

The following is the return of admissions for six days, from January 16 to January 22:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Jan. 16	.. ..	892	343	1,235
Saturday	" 17	(2s. 6d.) ..	474	1,436	1,910
Monday	" 19	.. ..	619	160	779
Tuesday	" 20	.. ..	661	160	821
Wednesday	" 21	.. ..	681	247	928
Thursday	" 22	.. ..	793	227	1,020
Total			4,120	2,573	6,693

## Provincial.

**ANDOVER.**—On Thursday evening last a grand concert was given at the Town Hall by Mr. John Conduit, of Winchester, the vocalists being Mrs. Conduit, Miss Lascelles, and Mr. Winn. The programme contained a rare selection of choice songs, which were executed in a style of the first order. During the evening the following songs were encored: "Over the sea," by Mrs. Conduit; "Adele," by Miss Lascelles, composed expressly for her; "Lady of Beauty," by Mrs. Conduit and Miss Lascelles; and a new song called "Nothing More," by Mr. Winn. With regard to the instrumental performance, that of Mr. Blagrove, solo violin, was wonderful, and the solo cornet-à-piston by Mr. Richardson was much admired, and several encores were their reward. The various accompaniments were sustained by Mr. Winn, and the evening's entertainment was of such a character as is seldom enjoyed in Andover. The weather was unusually unfavourable, thus accounting for the comparative thinness of the audience; although Mr. Conduit's endeavours may not have met that success they deserved, it must, however, have been gratifying to him to receive the enthusiastic applause which was awarded throughout the evening.

**BATH.**—The fourth of the people's concerts at the Guildhall was given, on Monday evening, under the direction of Mr. Macfarlane, who presided at the pianoforte. The vocalists were Miss Lee (a blind young lady), and Mr. W. Cooke, a new basso. Miss Lee was successful in her ballads, and Mr. Cooke received hearty tokens of encouragement. Two glees were sung by gentlemen amateurs. The rooms were crowded.

Madame Novello, Mr. and Mrs. Lockey, and Mr. R. Blagrove appeared at the "classical concert" on Wednesday week. The room was well filled, and the music afforded the highest gratification. Madame Novello's chaste singing of Mercadante's "Ma negli" was much admired. The corno di bassetto *obbligato* was played by Mr. R. Blagrove on the concertina, and the charming *morceau* was encored. The lady, however, had the bad taste to substitute a canzonet by Haydn; not that Haydn's beautiful canzonet was objectionable, but if Mercadante's aria was encored, and Madame Novello was inclined to respond to the encore, she should have repeated it instead of slighting the composer by exchange. Mr. and Mrs. Lockey in their songs, and a duett by Romagnesi, were received with the warm applause due to their artistic execution. Mr. R. Blagrove's performance on the concertina was a great treat. The greater part of the band were absent at a previous engagement, and for many of the vocal pieces Mr. Bianchi Taylor had to do duty at the pianoforte.

**BEDALE.**—Last week a grand oratorio performance was given by Mr. Whitehead, in the Town Hall, under very distinguished patronage.

The oratorio was Handel's *chef d'œuvre*, *The Messiah*, which is most suited to this season of the year. The principal vocalists engaged were Miss Senior, soprano (from the Liverpool and Manchester concerts); Miss Alice Watson, contralto (pupil of Mr. Henry Phillips); Mr. Wilson, tenor (from the York Cathedral choir); and Mr. Lambert, basso (from the Leeds, York, and Hull concerts, and York Festival); assisted by a numerous and carefully selected chorus. Organist, Mr. W. Dennis, and director, Mr. Whitehead.

The sublime strains, contained in Handel's *Messiah*, were composed in the year 1741, in the incredible space of *twenty-one days*. And though nearly a century and a quarter has elapsed since its first performance in Covent-garden Theatre, in 1741, and

much music has been written by Haydn, Beethoven, Spohr, Mendelssohn, and other great men, of a high and enduring character, *The Messiah* yet remains unrivalled as an oratorio; and, so long as a love of Divine melody and harmony exists, will continue to challenge the admiration of the world.

The recitative, "Comfort ye," and the air, "Every valley," were fairly given by Mr. Wilson, as was the air "Thou shalt break them." Miss Watson, who has a pleasing contralto voice, gave "O thou that tellest" with taste. She was also effective in "He was despised," which she sang very impressively. Miss Senior sang her part with much expression, and her "Rejoice greatly" was a piece of excellent vocalization; she was very happy in her interpretation of the air "But thou didst not leave," and enraptured the audience in "I know that my Redeemer liveth." Mr. Lambert exerted himself much, and in the recitative "For behold darkness," and the air "The people that walked," he displayed his voice to the best advantage.

The choruses were excellently sung. We may mention particularly, the chorus, "For unto us," which created quite a sensation; and "Hallelujah," which was the crowning effort of the chorus. "Worthy is the Lamb," and the grand fugue, "Amen," were also splendidly sung. Mr. W. Dennis presided as pianist, in a very excellent manner.

In the evening there was a grand miscellaneous concert for which the same vocalists were retained. The concert opened with Pearsall's beautiful madrigal, "O who will o'er the downs," sung very effectively by the chorus, and was followed by the song, "England, Europe's glory," sung by Mr. Wilson, who also gave in the second part Bishop's beautiful recit. and song, "The Pilgrim of Love," with much taste. Mr. Lambert, in Hatton's rollicking song, "Simon the Cellarer," was most rapturously encored, when he substituted the humorous song, "The Low back'd Car." Miss Senior sang beautifully and was encored in "The Miller's Young Son," which she gave with *piquant* effect. Mendelssohn's beautiful part-song, "O hills, O vales," closed the first part. The second part was opened with Bishop's ever fresh and ever new "Chough and Crow," from *Guy Mannering*, and was very effective.

Miss Senior and Mr. Lambert gave the comic duett, "A. B. C.," by Parry, in such style as to receive an encore, which was acceded to. Miss Watson sang Land's "When sorrow sleepeth," and was encored. The concert was brought to a close by the "National Anthem." Great credit is due to the enterprising caterer, Mr. Whitehead, for the rich treat he provided for the audience, which, by the way, was an overflowing one. We have heard, since writing the above, that Mr. Whitehead intends visiting Bedale again, with the same talented party, in a short time, when he intends giving Haydn's oratorio *The Creation*. We hope his endeavour to place before the inhabitants of Bedale such a grand work will be appreciated and encouraged.

**BELFAST.**—CLASSICAL HARMONIST'S SOCIETY.—The second concert of this society took place on Monday evening, the 19th instant, in the society's Music Hall, Victoria-street, before a crowded audience, embracing the *élite* of Belfast and its neighbourhood. The artistes were Mesdames Rudersdorff and Amadei, and Messrs. Charles Braham and Allen Irving. The first part consisted of Handel's *Ode for St. Cecilia's Day*. Madame Rudersdorff's conception of the soprano solos in this little-known but beautiful work, was grand in the extreme, and drew out prolonged applause from a very critical audience. Mr. Charles Braham, who took Mr. Swift's place at a short notice, sang the tenor solos, with the exception of "Sharp violins proclaim," (which he omitted,) in very good style, considering he had to read the music almost at sight. The second part was composed of selections, including some of the artistes' most popular songs. Madame Rudersdorff took the audience completely by storm with her dramatic rendering of "Robert, toi que j'aime," and literally drew forth tears by her plaintive singing of the simple ballad "She wore a wreath of roses." Madame Amadei impressed the audience in her favour; she sang "Tu che accendi," "Il segreto," "Oft in the stilly night," "The last rose of summer," and "Kathleen Mavourneen," all in a style that drew forth the most boisterous applause. A composition of Mr. Geo. B. Allen's, conductor of the society, "The shepherd's song," was sung by about forty voices, without accompaniment, and received a unanimous encore. It was excellently sung. Mr. Charles Braham sang several songs,—"The Death of Nelson," "The Bay of Biscay," and others. Mr.

Irving was in good voice, and all his songs were rapturously encored. The concert terminated with "God save the Queen," arranged by Mr. Allen; and although prolonged by the unprecedented number of encores to past 11 o'clock, the numerous audience, with scarcely an exception, remained to the last moment.

**EASTWOOD (Notts).**—Miss Swanwick, of Nottingham, gave a miscellaneous concert at the Assembly Room, Eastwood, on the 15th, which was respectably, though not numerously attended. The artists were Miss Swanwick, Mr. Essex and Sons (from the Cathedral, Southwell), Mr. M. P. Foster (of comic notoriety), and Mr. F. Myers, solo violin. The performance was extremely good throughout, the number of encores being an unmistakeable sign of pleasure received. This lady is a thorough artist, possessing a rich mezzo-soprano voice.

Miss Swanwick sang at Ilkeston (Notts) the day after Christmas day, in selections from *Elijah*, *St. Paul*, &c., and was deservedly applauded.

**HARROW.**—An evening concert was given in the theatre in aid of the funds of the Harrow Literary and Scientific Institute on Thursday week. The artists who gave their valuable aid were Miss Messent, Miss J. Brougham, and Miss E. Brougham; Mr. Rolfe and Mr. Tillyard; concertina, Mr. George Case; pianoforte, Mr. Hoskins. The performances passed off with great *éclat*, and gave the highest satisfaction to a numerous and respectable auditory.

**HUDDERSFIELD.**—The eighty-first quarterly concert of the Huddersfield Choral Society, was given in the Philosophical Hall, on Monday evening. Haydn's *Creation* was selected for performance, and the principal vocal parts were sustained by Miss Whitham, Messrs. Netherwood, Varley, Hirst, and R. Garner. Mr. J. Battye officiated as conductor. The principals performed the music allotted to them in a very creditable manner; and the choruses were rendered with correctness and spirit. We felt proud of the musical ability of Huddersfield, in thus interpreting perhaps the best work of one of the great masters, and we trust the society will meet with the support it so fully merits. The attendance was good.

**LEEDS.**—Another opera company has been performing during the week at the Princess's Theatre, in King Charles's Croft. The principals were Mrs. Thomas (late Miss Rebecca Isaacs), Mr. Elliott Galer, and Signor Borino. *Maritana*, *Sonnambula*, and *Il Trovatore* have been given with fair success on the part of the vocalists, but the band was totally unfitted for its work.

**STOPPAGE OF THE TOWN-HALL WORKS.**—We are sorry to state that the building of the Town-hall has ceased for more than a fortnight, in consequence of some pecuniary dispute betwixt the town council and the contractor, Mr. Attack. There is at present no prospect of an arrangement.

**ORGAN EXHIBITION.**—Messrs. Conacher and Brown, organ-builders of Huddersfield, have placed in the Leeds Music Hall, for a short time, a very small organ, "voiced" upon a new principle, for the purpose, as stated in their circular, of showing "the great effect which may be produced from a small instrument when properly winded and voiced." To admit that this organ is "properly winded and voiced," would be tantamount to declaring that all organs not built on this principle are improperly "winded and voiced." Such an assertion, therefore, we cannot endorse. If the object of the builders was to show what power could be produced by their system, they have succeeded in establishing the opinion that no organ in the kingdom, with only fifteen sounding stops, possesses so loud a tone as the one Messrs. Conacher and Brown have erected in the Music Hall. Of the quality of its tone we cannot speak highly—there is too much of the "harsh reed" tone about it to please our fastidious ears. We leave our readers to judge of the composition of its stops by the following specification—Great organ, CC to G:—open diapason, metal throughout; stopped diapason; dulciana (C); flute (C); principal; fifteenth; sesquialtera, 3 ranks. Swell organ:—double diapason, open diapason, stopped diapason, principal, horn. Pedal organ, CCC to E:—open diapason, 16 feet; bourdon, 16 feet; posamine, 8 feet. Couplers:—swell to great, great to pedals, pedal octave.

**MANCHESTER.**—The tide, or rather the continuous stream, of musical announcements seems to flow on uninterruptedly in this mighty city. No sooner has a series of engagements with some set of celebrities been brought nearly to a close, than other important heraldings are put forth. Assuredly, Manchester may,

indeed, lay claim to the title of musical; for, although there has been such an unparalleled amount of musical amusement going on now for some months past, it is remarkable to see how comparatively well the whole of these—in many cases important—invitations have been responded to. It would be beyond our limits to give even a short *resumé* of the multitude of performances that have taken place in the New Free Trade Hall; we, however, venture the opinion, that even at a small rental for such a colossal structure, the revenue arising therefrom must pay a very handsome dividend to the shareholders. Amongst the many instances of interest we may in short comment upon, the oft-repeated performances of Dr. Mark and his "little men" have been a continuous theme of admiration. The precision so remarkable in their collective efforts, evidences the great pains that must have been taken to make them feel the importance of accent; while several of the clever youths have ably supported their claims to an important position as soloists. We are glad to remark that Manchester has contributed some additions to the list of new pupils undertaken by the philanthropic Dr. Mark.

The talented Brousil Family commenced a series of concerts in the drawing-room attached to the New Hall, on Wednesday evening last. Their fame having already reached Manchester, the audience was both numerous and highly respectable. We can only echo what has been already recorded of their performances, and say, in short, that it is truly wonderful to hear such playing from such comparative infants. Nothing can exceed the beauty of the entire performance of Mdlle. Bertha, a child on y 12 years of age. We here find every requisite that could be desired concentrated in this favoured child of lavish nature; and, in listening to her playing, we have but to close the eye to be led into the illusion that we are at once enjoying the exquisite rendering of music of the most refined character at the hands of an accomplished and most experienced violinist, and one who possesses in an eminent degree the most intensely poetical power. We shall watch the progress of these gifted children with great interest, and report thereon.

**NOTTINGHAM.**—The evening of Monday last being the period appointed for the annual concert of the veteran favourite of the Nottingham public, Mr. John Farmer, the Mechanics' Hall was densely crowded by a most highly respectable audience, amongst whom appeared the principal residents of the town and neighbourhood. A very tolerable orchestra, under the conductorship of Mr. Henry Farmer (son of the veteran) played the overtures to *Zampa* and *Le Domino Noir* very spiritedly, as also some selections from the orchestral compositions of their director, with the evident desire to do honour to his versatile talent. The vocalists engaged were Mrs. Edward Page, Miss Amelia Bellott, and Mr. Edward Page, from Manchester, Mr. M. P. Foster, and, of course, the respected concert-giver, Mr. J. Farmer; Messrs. T. Selby and John Farmer, Jun., being the soloists upon their respective instruments, violoncello and pianoforte, while the great organ was placed in the hands of Mr. Edward Page. On the principle of doing at all times "honour to the aged," we may remark in the first place that, although Mr. Farmer was evidently labouring under the influence of considerable hoarseness, he probably never sang with greater zest than on this occasion, Nenkomm's fine song, "The Sea," being, perhaps, the least effective of his selection, while for the admirable manner in which Hatton's two humorous songs, "Dame Margery," and "Tom the Tinker," were rendered, Mr. Farmer was compelled to do double duty, substituting for the first song "Simon the Cellarer" (which, by the way, we have rarely heard better sung), and by general request repeating the second racy ditty. Mrs. Edward Page—a pupil of Manuel Garcia—selected the favourite aria, "Di tanti palpiti" (*Tancredi*), preceded, of course, by its magnificent recitative, "O Patria, dolce ingrata." This lady also sang one of the plaintive melodies of the sister isle—"The Harp that once thro' Tara's Halls"—with true appreciation of its character, most judiciously abstaining from any attempt at ornamentation. The grand aria, "Bel raggio" (*Semiramide*), received a good interpretation at the hands of Miss Amelia Bellott; this being encored, the young vocalist substituted Schloesser's sleigh-song, "Merrily over the snow." A duett from *Lucia*, adapted to English words, was given with considerable expression by Miss Bellott and Mr. Farmer. Notwithstanding that we have the utmost desire to enjoy these adaptations, we must admit that they seldom, in our opinion, realize a tithe of the merit possessed by the originals, so rarely does the rhythm of the music accord with

the professedly imitative phrases made use of to convey the meaning of the original language. We must not omit to specially remark the charming duett by Glover, "I heard a voice in the tranquil night;" this really superior composition was sweetly rendered by the ladies above-named. It is indeed truly worthy of a place in any general concert programme. Of the performance of the violoncello and pianoforte soloists, we have to record that unanimous encores awaited them respectively. *Le père violon* "discoursing most eloquent music," in a selection of favourite melodies very cleverly arranged, while the elaborate manipulations of the clever pianist were ample evidences of great executive power, a very brilliant arrangement of the eternal *Carnival de Venise* being the subject chosen for the occasion. A feature of this concert was the concerto performed upon the great organ by Mr. Edward Page. This piece was (we think wisely) somewhat curtailed; the opening movement was well calculated to exhibit the combined power of the comprehensive instrument, the *andante* portion employing, to a considerable extent, the numerous solo stops, while the *finale alla fuga* called into operation both the digital and pedal powers of the executant during the performance of this piece. We could but remark, that the unsatisfactory location of this organ materially interferes with the otherwise great power of the instrument; and, we have no hesitation in asserting, that its removal, together with the entire orchestra, to the reverse end of the room, instead of allowing it to remain in the comparative recess in which it is now placed, would amply repay the outlay incurred in its transfer; and we are supported in this view by the opinion of the gentleman who presided on this occasion. We had almost omitted to record the fact that Handel's magnificent song from *Samson*, "Let the bright Seraphim," was brilliantly rendered by Miss Bellott, and accompanied upon the organ by Mr. Edward Page. We may conclude our report by stating that the entire concert was evidently enjoyed by the very enthusiastic audience. Messrs. H. Farmer and Page shared the duties of pianoforte accompanists.

**OXFORD.**—In the Hall of Merton College on Thursday week a selection of Christmas carols, glees, and madrigals was given. The promoters of the gathering were the Rev. H. W. Sargent, vicar of St. John's, and the Rev. H. B. Walton, vicar of Holywell, and it partook principally of a parochial character. Nearly 300 persons were present, and the hall, decorated as it was, with wreaths and festoons of evergreens, armorial banners, conspicuous amongst which were the united escutcheons of the University, City, and Merton College, and lighted with gas, presented a very brilliant *coup d'œil*. The choir, conducted by Mr. Hayne, Mus. Bac. of Queen's College, and organist of St. Mary's Church, and accompanied on the pianoforte by Mr. W. Ringrose, was comprised chiefly of choristers connected with St. John's and Holywell, and their singing was much admired for its precision, its taste, and its pleasing harmony. Each of the pieces was applauded, but the following were redemanded:—"Christus natus hodie," "Earth to-day rejoices," "We saw a light shine out afar," "See our oars with feathered spray," "Glorious Apollo," "Good King Wencelas." Two duetts, "Lovely golden light of morning," and "Where'er my steps may wander," which were very beautifully sung by the Rev. H. W. Sargent and the Rev. S. Edwards, were warmly encored. Refreshments on a very liberal scale were handed round to the company at intervals during the evening and between the parts.

**PATELEY BRIDGE. (WEST RIDING.)**—**MUSIC AND STRIFE.**—About 2 o'clock on Sunday morning last, a disgraceful disturbance took place in the public street, arising out of the rival performances of the Pateley Bridge and the New York brass bands. An unhappy state of feeling had sprung up between the bands during the Saturday night, both having been playing in opposition to each other; and as the New York performers were leaving the town, a young man named Joseph Hobbs rushed in among them with his instrument. This was the signal for a general encounter between both parties, who fought with their musical instruments. The police interfered, and were treated with great barbarity. Inspector Ball receiving three wounds in his head from stones. Eventually, two of the combatants were lodged in the lock-up, where they remained till Monday morning, when they were conveyed to Ripon, and placed before the magistrates, who fined them £6 each, and costs.

**SEVENOAKS.**—We are pleased to state that a musical society has been formed here, under the direction of Mr. W. C. Filby,

the accomplished organist of Bromley. The skill of this gentleman in the management of individual and collective voices is so well known that we need scarcely say that the society promises great success. The members met for the first time on Tuesday, the 13th inst., when Mr. Filby delivered some excellent prefatory remarks upon the progress and development of choral music in this country, and he also clearly explained the objects he has in view with regard to our society. Our town has long felt the want of musical influence, and we hope that the present undertaking will provide a means of recreation and improvement for the people of Sevenoaks. About eighty-five members have been enrolled.

**THORNEY ABBEY.**—The choristers of the Abbey, under the direction of Mr. A. C. Thacker (the organist), gave an evening concert on the 13th inst., to a select, though not numerous, audience. The principal soprano was Miss M. S. Mascal, who was much admired both for her quiet and unassuming manner and her chaste singing and plain pronunciation; this last was a prominent feature in all her songs, but more especially in "Auld Robin Gray," which was redemanded. The part-singing of the choristers gave great satisfaction, and several encores were awarded them.

**WEYMOUTH.**—**LECTURE CONCERTS.**—On Tuesday and Wednesday evenings, the 13th and 14th instant, two entertainments of the above description were given at the Royal Hotel Assembly Rooms, by Mr. Spark, organist of Leeds, in connection with the Literary and Scientific Institution. The lecture of Tuesday treated of the sacred and secular compositions of the great masters, Handel, Haydn, Mozart, and Mendelssohn, illustrated by pieces from the works of these composers. In these exemplifications Mr. Spark was assisted by Miss Newbound, of Leeds, and by R. Linter, Esq., who kindly gave his valuable aid on the occasion. The aim of the lecture was to exhibit the peculiarities and beauties of the immortal "giants of song," and to contrast their mighty creations with the puny efforts of these degenerate days, which may be designated as the polka—age of music. The lecturer, while lamenting the depraved musical taste of our times, suggested as the only means of raising the "art divine" to its legitimate position, and the most probable method of exalting the public taste, that the best music should be performed on every fitting occasion—by the "best music," of course meaning classical music, which he aptly described to be such as stirs the human soul to its inmost depths, and which bears neither the elements of affectation nor display. The illustrations to the first part comprised the following airs:—"Return, O God of hosts" (*Samson*), Handel; "O thou that tellest" (*Messiah*), Handel; "Lord, remember David" (*Redemption*), Handel; "Agnus Dei," Mozart; "O, Rest in the Lord" (*Elijah*), Mendelssohn; duett, "O Lovely Peace" (*Judas Maccabaeus*), Handel.

Of Miss Newbound's treatment of the above pieces it is scarcely possible to speak too highly, and exceedingly difficult to name one air which was better rendered than another. Perhaps, however, the "Agnus Dei" (from Mozart's First Mass), and "O, Rest in the Lord," are entitled to priority of mention, from their peculiar suitability to the pure contralto of the young lady's voice, and from the exquisite tenderness and devotional feeling which she displayed in their execution. She was accompanied on the pianoforte by Mr. Spark, who showed himself fully aware of the fact that in accompaniments the instrument should be merely an accessory to the voice. The instrumental part of "O Lovely Peace," was borne by Mr. Linter with his usual and well-known ability. In the second part, which was composed of secular pieces, we were favoured with one of Mozart's elegant and charming pianoforte duetts, by Messrs. Linter and Spark, and could the great master have "revisited the glimpses of the moon" he would undoubtedly have been content with the treatment his work received. The audience expressed their gratification throughout the performance by enthusiastic applause, and we feel sure must have separated with the conviction that they had enjoyed a great treat. The subject of the Wednesday evening's lecture was "English Vocal Music," in the illustration of which Mr. Spark was assisted (in addition to Miss Newbound, and Mr. Linter) by several amateurs of the town—among them Mr. Fairey—who considerably enhanced the pleasure of the evening by the excellent manner in which they performed several glees and duetts.—*Southern Times*.

**CONCERT.**—On Saturday morning last, a concert was given in

the Royal Hotel Assembly Rooms, by Mr. Ricardo Linter, Mr. Spark (of Leeds), and his pupil, Miss Newbound, for the benefit of Mr. Edward Loder, who is at present incapacitated by severe illness from following his profession. There was a very fashionable attendance, and a liberal sum, we understand, will be handed over to the treasurer in London.

**A STRIKE OF CHORISTERS.**—A strike of a rather novel character has just occurred in a parish in Somersetshire. It appears that the vicar's lady, by way of inducing some of the children to lend their choral aid in the service of the Church, has been in the habit of rewarding their diligence and attention by an annual gift of one shilling each, payable at the commencement of the year. From some circumstance which had transpired, the usual shilling this year was withheld, the result of which was that on Sunday morning five of the youthful choir "struck" their singing. By evening service the number of malcontents was increased to seven, and the church being consequently left almost voiceless, a promise was made that the shilling should be forthcoming. Even then, however, the youthful rebels, practically mindful of some such maxim as "a bird in the hand is worth two in the bush," remained obdurate until they should be actually put in possession of that which they considered to be their due.

#### ORGAN.

A new organ has just been erected in the parish church of All Saints, Hilbro', near Brandon, Norfolk. It was opened on Sunday last. It is built by Messrs. Bevington and Sons, and contains the following stops—Great organ, CC to F:—open diapason, large scale; stopped diapason and clarabella; dulciana, C; principal; flute, C; twelfth; fifteenth; sesquialtera, three ranks. Swell organ, C to F (keys extend to CC), open diapason, stopped diapason, principal, hautboy. Pedal organ, CUC to C:—bourdon pedal pipes, separate wind chest. Coupling movement, swell to great; great to pedal. Three composition pedals. Double-action bellows. The organ is enclosed in a handsomely decorated case, with illuminated gilt speaking pipes in front.

The instrument has been presented to the above church by Miss Dolymore, of the Rectory, Hilbro'.

On Sunday week a new organ was opened in the Church of St. Andrew, Bishop Auckland.

#### Reviews.

**THE BIG BEN POLKA AND SCHOTTISCH**, by JULIAN CHAMPAGNE. (Rudall and Co.)

A strange way this, of wording the title, when the schottisch is altogether a different concern, and does not appear in the same sheet! Of the polka we can say that it is spirited, tuneful, and well marked, though its author would seem to have neglected the study of harmony, for a very glaring case of consecutive octaves occurs at the commencement of the fourth bar of the last line of the second page.

The Big Ben Polka is not so named simply because everybody has been talking lately about Big Ben. The bell-ish character is very well preserved, there being two trios, in which the striking of the senior bell and the pealing of the others are introduced without interfering with the rhythm so essential to a dance tune.

The coda contains peals and chimes, and *winds up* with a strike.

The polka is prefaced by *carillons* (the identical quarter chimes that are to precede the pulsations of Bouncing Benjamin, and some peals, &c.), and the title-page is *em-bell-ish* with a portrait, for be it known that Big Ben has sitted to the photographer.

*Belles* will be sure to buy it.

**THE PIANOFORTE WORKS OF RICHARD ANDREWS.** (Andrews.)

No. 40, though simply announced on the title-page as "John Anderson, my jo," contains a short movement by Clementi, forming an introduction to the Scotch air, which is given plainly, and then slightly varied. Then we have "La Donna è mobile," with

a tippety-tippety variation in the style of Rosellen's "Reverie," and which will form pleasing practice for young fingers. The arrangement, however, is not so good as some we have seen by Mr. Andrews, adapted to juvenile capacities.

**THE ST. GEORGE'S HALL WALTZES.** BY DANIEL CHARLES BROWNE. (J. Williams.)

From a perusal of these waltzes we should imagine them well calculated for a band; and we are pleased to find that the orchestral parts are printed. We trust Mr. Browne has not been his own arranger for the pianoforte, since we can scarcely compliment him upon having made the most of his composition. The bass might have been more extended and bold without fear of overtaxing the pianist.

Mr. Browne has a good idea of writing a waltz, but he must in future avoid such a continuation of smooth melody as we find in the St. George's Hall Waltzes.

#### Foreign.

**PARIS.**—Balfé, who has been ailing for some little time, is now convalescent.

Mr. Lumley, having been engaged in making arrangements for the ensuing season at Her Majesty's Theatre, has started for Italy, to procure the latest novelties from more southern climes.

*Psyche* will be produced at the Opéra Comique on Monday next. Madame Ugalde sustains the principal character.

#### CORRESPONDENCE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I do not for one moment wish to find fault with your review of my music in your last number, although I think if you were to be not quite so brief in your notices and were to point out the *real* grammatical errors in every single bar, your remarks would be more valued both by the professor and the amateur than the constant allusion to some phrase which reminds you of some other melody, and which phrase has of course been inserted by chance.

But I do mean to find fault with the remarks at the end of your notice of my music, as they are uncalled for and quite unnecessary. Your caution about trash being written by reviewers is all very well, but I must remind you that the *music* was sent to you for review, and *not* the notices of my compositions from other journals which have been printed at the back of the music. If you do not approve of a composition yourself, you have no sort of right, in such an instance as the present, to find fault with the opinions of other critics, and still less to accuse me of "puffing my works, and gulling the public." Several of the notices which you have regarded with such disdain were written by a well-known musician, whose opinion should command respect; and if any journal chooses to review a work favourably, surely a composer may make use of the notice without being accused of "puffing his works, and gulling the public." I am fully aware of my deficiency as a musician and a composer, and I would desire to reap that benefit and instruction from your reviews which from the nature of the same I have hitherto been unable to obtain.—I am, your faithful servant and subscriber,

THOMAS LLOYD FOWLE.

#### OUR LIVERPOOL NEWS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

MR. A. B.'s compliments to the Editor of the *Musical Gazette*, and has to plead the interest which he takes in the production in excuse for this present trespass upon his time. The Liverpool correspondent (unknown to Mr. A. B.) is obviously actuated by partisan feelings, a matter not desirable in itself, and is incorrect to a ridiculous extent. His account of *The Messiah* at St. George's Hall must have been prepared any time previous to the performance, or he would have scarcely announced Mr. Armstrong, who was in a sick room, and whose position was filled at an hour's notice by Mr. Scarsbrick, whose ready kindness was duly appreciated, at the same time that his fine voice, extreme good taste, and admirable enunciation were the theme of general remark, and crowned by loud and continuous applause. To this sin of commission must be added one of omission; or are the readers of the *Musical Gazette* to take for granted that the Liverpool audience ignore "Comfort ye my people," with other *morceaux* of tenore performance, very respectfully given by Mr. Wilson, of whose presence no sign is given?

Of the general feeling of all concerned in regard to the conducting, Mr. A. B. has the coincidence of Mr. Best, the organist, and Mr. Bac-

tens, the leader, as to the out-of-place position in which Mr. Herrman found himself upon the occasion; and Mr. A. B. expressed to the two gentlemen above-named his delight at the skill with which they had, upon more than one occasion, averted results unprecedented in the Liverpool Choral Society. From the multiplicity of musical performances in this town (and daily increasing), it is surely necessary to have reliable and qualified correspondents, and, at all events, to be wary in acceptance from parties to whom motives are more than attributable. Liverpool, Jan. 19th.

#### TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Being down at Liverpool about a fortnight ago, I attended a concert of the Choral Society, and my conviction at the time was anything but favourable as regards the local talent (?) there and then displayed.

Judge my surprise, then, on reading a flaming account of the afore-said performance in last week's *Gazette*.

If the account was only newspaper criticism, the fact ought to have been stated. If a criticism of your "Own Correspondent," he is a musical muf, or one of the aforesaid Choral Society writing himself up. I have heard *The Messiah* in all places during the last thirty years, and on that experience I beg to say the performance was, as a whole, very far from what I had expected.

The solos were, with one exception, very indifferently sung by local talent (?). The chorus was neither well balanced nor effective, only in noise, and the band, save and except a few principals, was wretched for a town like Liverpool. I do not for a moment suppose either band or chorus was the best the town would afford; but certainly I expected a very different affair from what I heard. So much for your report. Let me add, it would be well if you secured, in every instance, faithful accounts of public concerts. This is not always the case at Manchester, I find very often after a visit to the Free Trade Hall.

Yours obediently,

G. F.

Manchester, January 22.

#### RECENT PUBLICATIONS.

##### DANCE MUSIC.

Die Petersburgher Polka.	T. Allwood.	C. H. Purday.
Christmas Galop.	Herzog.	"
Evergreen Schottische.	Dretscher.	"
Fleur de Marie Waltz.	E. J. Westrop.	"
Old English Gentleman Polka.	"	"
Four favorite Polkas.	A. Lowinsky.	"
La Varsovianna.	E. Andrews.	"
Les Fleurs d'Orient Valses.	E. Steacie.	"
Festive Union Quadrille.	G. Weippert.	"
Soldiers' Polka.	D'Albert.	Chappell.
Emperor's Galop.	"	"
St. Petersburg Quadrilles.	J. Gleadow.	Addison.
Heather Bell Waltz.	C. Fradel.	Ollivier.
Silene Polka.	E. Aspa.	"
Ninetta Schottische.	"	"

##### PIANOFORTE SOLOS.

Fête des Rosières.	Lindahl.	Chappell.
Bobbin' around.	Goouban.	"
My Mary Ann.	Brinley Richards.	Hammond.
Christmas Piece.	"	"
La mia letizia.	F. B. Bache.	Addison.
Sur le Boulevard.	P. De Vos.	Mills.
Souvenir du Trovatore ("Miserere")	"	"
Fantaisie sur le Brindisi ( <i>La Traviata</i> )	"	"

##### PIANOFORTE DUETT.

La mia letizia.	Brinley Richards.	Hammond.
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##### SONGS.

"The Orphan Boy."	G. Hargreaves.	Emery.
"Love of early Days."	W. H. Montgomery.	"
"If I'd a fairy's power."	R. F. Lowell.	"
"Pretty maiden."	A. Lee.	"
"All's for the best."	R. Guylott.	"
"Past the hour."	E. J. Loder.	Ollivier.
"Rosy Spring."	Charlotte Rowe.	"
"Resignation."	Beta.	Chappell.
"Song of the Summer."	Foster.	"
"Kindly will heaven," ( <i>Don Pasquale</i> )	"	"
"Crimson Roses."	"	"
"Morning Star."	"	"
"The little one that died."	Marian Edney.	Addison.
"The Spirit of the Bell."	Brinley Richards.	Hammond.
"Down among the barley."	Scottish ballad.	C. H. Purday.
"Rosebuds on thy grave are drooping."	J. Dürrner.	Mills.

##### VOCAL DUETTS.

"The Light Heart."	Gumbert.
"Cheerfulness."	"
"O'er the waters."	Mozart.

#### OUR SCRAP BOOK.

THE CLAQUE AND CLAQUEURS.—(From the Parisian Correspondent of the Morning Advertiser.)—Do you know and have you in your theatres what we call among us in artists' language *Romans*, but more vulgarly termed *claqueurs*? With us it is a very lucrative

profession, an admirably organised system, condemned by all, but accepted by all. I am led to speak of it to you because it has lately received a check in the very place where it expected a splendid victory, on the occasion of a new drama by our great play-maker Alexander Dumas, but who was completely overthrown this time. If, however, you do not possess that superb creator of dramatic successes called the *claque*, I must give you some explanatory details as to its organisation. Besides, even admitting that you may have something of a similar nature, it cannot be conducted on the scale it is with us, where the theatre constitutes an essential, I may almost say an indispensable, part of our public amusements.

The *claque* has been organised as an assistant to actors and authors by manufacturing an artificial success. Once upon a time an observing man remarked that the audiences at the great theatres in particular were very cold, that they listened in silence to whatever was being played, without manifesting either approbation or disapprobation by any apparent, or at least audible token; that, under the pretext of politeness and good taste, they never hissed either bad actors or bad authors; but that, in return, they never applauded where either the one or the other deserved that mark of encouragement. He further perceived that, at the great theatres, as well as at the smaller ones, the audience consists of human beings with a far greater degree of similarity to sheep than is vulgarly supposed; that it was only wanted to give them a start and set them off, and they would be pretty safe to be led away by example to applaud or hiss, very often without even knowing precisely why, except that they heard somebody else doing the same. On these observations he constructed a profession, which has become the ruler, as it were, of all our theatres. There were also previously a few instances which, though only occurring in particular cases, might have suggested the idea of converting an occasional thing into a solid and permanent enterprise.

Our author, Beaumarchais, makes Figaro, the hero of one of his plays, say, when narrating his experience as a dramatic author, "In truth, I don't know how it was I did not have the greatest success, for I had filled the pit with the most excellent workmen; hands like paviers' rammers. I forbade gloves and sticks, and everything that only produces a smothered applause." This was already the *claque*, as you see, that is to say, complaisant plaudits, which the author got up for himself, for the sake of his own success, but it was not yet the organised *claque*. It was the rivalry of two actresses, the one a star on the wane, the other a rising sun, Mdle. Levert and Mdle. Mars, which gave birth to the *claque* systematical and perpetual. Tickets were given away to persons who paid for their admission in applause. The young men who at that time composed the *atelier*, or painting school, of our great painter, David, played a large part in this conflict. The *atelier* reckoned no fewer than from sixty to eighty pupils, and every time that Mdle. Levert played, this band provided with tickets given by her, and moreover filled with enthusiasm for that really superior actress, met in the Théâtre Français, and covered her with plaudits, the real value of which was known to her alone. Under the Restoration the great duel between the classic and the romantic gave an enormous importance to these kindly plaudits. I still remember that at the period when I was a law student, we had friends who had the honour of approaching the chiefs of the romantic school. On the days when one of their pieces was to be represented he used to arrive loaded with tickets, which he distributed; then, divided into squadrons, we were stationed in various parts of the front, and there we gave free vent to all our enthusiasm, according to the signals of our leader. I still seem to hear these words, which I first heard on the representation of a piece which made great noise at the time, but which has long since been laid on the shelf:—"Gentlemen, the fourth act, at which we have arrived, is a little cold; it wants sustaining; warm up—and fiercely." We warmed so well that this fourth act was more applauded than all the rest. Besides, in our inexperience and literary ardour we applauded in all honesty; we then believed that our leader could not be deceived, but only that being obliged to yield to some stupid theatrical rule, he had been compelled occasionally to veil the lustre of his genius, and that the public was not capable of appreciating him, so that it was necessary to show them the way. Justice, pardon our mistake!

(To be continued.)

## Miscellaneous.

**DANCING.—The STRAND ACADEMY**

for DANCING, REMOVED to more spacious rooms, 6, Newman-street, Oxford-street. Private lessons at all hours, and evening classes for instruction in the new and successful dance "La Varsoviana" (introduced in London at this establishment). Also the whole of the modern dances taught, with the advantage of practising with ladies as partners. An assembly every Friday evening. Terms, 2s. 6d. a lesson, or 1 guinea a quarter.—Note the address—6, Newman-street, six doors from Oxford-street.

**DANCING.—Bayswater.—Mr. and Miss**

KING have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater Schools and families attended.

**FASHIONABLE DANCING.—**

Mr. LLOYD, teacher for the Royal Balls, instructor of the office of the army and navy, RECEIVES PUPILS of all ages, private or incognito, or in select classes; completes them in a few lessons.

97, Quadrant, Regent-street. Ladies and children are instructed by a lady from Paris.

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**ROWLANDS' MACASSAR OIL,**

for accelerating the growth and improving and beautifying the hair,

**ROWLANDS' KALYDOR,**

for improving the skin and complexion, and removing cutaneous eruptions, and

**ROWLANDS' ODONTO,**

or Pearl Dentifrice, for rendering the teeth beautifully white, and preserving the gums, are considered indispensable accompaniments for the attainment of those personal advantages so universally sought for and admired.

Beware of spurious imitations.

The only GENUINE of each bears the name of "Rowlands" preceding that of the article on the wrapper or label.

Sold by A. ROWLAND and SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.

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Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unattainable. Schools attended.

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**MESSRS. PUTTICK and SIMPSON**

beg to announce that their season for SALES of LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value: and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

**HOLLOWAY'S OINTMENT & PILLS,**

the only infallible remedies for the cure of Erysipelas.—Charles Howard, of Aberzavenny, Monmouthshire, was grievously afflicted for three years with Erysipelas, until he almost lost his sight and hearing. He consulted the most eminent physicians in the neighbourhood, without deriving the least benefit from their advice; at last he determined to have recourse to Holloway's Ointment and Pills, when, by persevering in the use of both, he was cured in less than two months, after every other means had failed.

Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

**Exhibitions, &c.****COLOSSEUM OF SCIENCE and ART**

Company (Limited).—Royal Colosseum, Albany-st., Regent's-park, under the patronage of Her Majesty the Queen and H.R.H. Prince Albert.—The public is hereby informed that the above magnificent exhibition, constructed on a scale of grandeur second only to the Crystal Palace, combining within its walls all the leading features of the several London exhibitions, is now open daily at 12, and 7 in the evening, under the direction of Dr. BACHHOFFNER, F.R.S. Grand Promenade and other Concerts, by the orchestra of the Crystal Palace, Sydenham, under the direction of Herr Manns—Colossal Panoramas of London by Day and Night, with appropriate music by Mr. Beresford on Messrs. Bevington's splendid apollonicon—Dissolving Views—Stupendous Cascade and Mountain Torrent of Real Water, Swiss Scenery, &c.—Selections of Glee, Madrigals, and P. et Songs, by the Orpheus Glee Union—Grand Saloon, Bazaar, Swiss Cottages, Conservatory, Aviary, and Stalactite Caverns—Gigantic Panorama of Lisbon Before and After the great Earthquake, &c. Admission reduced from 4s. 6d. to 1s.

**GENERAL TOM THUMB,**

the American Dwarf.—Crowded Houses.—Patronised 13 years ago by Her Majesty, H.R.H. Prince Albert, H.R.H. the Duchess of Kent, &c.—Exhibiting every day and every evening, previous to visiting Russia, in Regent Gallery, 69, Quadrant, from 11 to 1.3 to 5, and 7 to 9 o'clock. He is beautifully proportioned, and the smallest man alive. His performances are remarkably talented and enchanting. New characters, costumes, songs, dances, statues, &c. The General continues to wait on the nobility and gentry at their residences on due notice. His miniature equipage promenades the streets daily. Admission, 1s., regardless of age; stalls, 2s. and 3s.; children, half-price.

GENERAL TOM THUMB will REMOVE from Regent Gallery on the 2nd of February, to the Prince of Wales' Bazaar, 207 and 209, Regent-street, which elegant and spacious establishment is undergoing extensive improvements for the accommodation of the increasing crowds which daily throng the little General's exhibitions.

**Mr. ALBERT SMITH'S MONT BLANC,**

Baden, Un the Rhine, and Paris, is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. Stalls, 3s.; arena, 2s.; gallery, 1s. Stalls can be secured at the box-office, Egyptian-hall, Piccadilly, every day, between 11 and 4, without any extra charge. —Egyptian Hall, Piccadilly.

**PHOTOGRAPHIC SOCIETY.**

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A., Pall-Mall East.—Admission, 1s. Catalogue, 6d.

**MADAME TUSSAUD'S EXHIBITION,**

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

**ARCHITECTURAL EXHIBITION,**

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s., or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.S., } Hon. Secs.  
JAS. EDMESTON, Jun. }

Miss P. HORTON'S Popular Illustrations.—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock.—Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

**MR. W. S. WOODIN'S Olio of Oddities,**

with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

**SALLE VOUSDEN, 315, Oxford-street.**

ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vowpex, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 35, Old Bond-street.

**BURFORD'S SEBASTOPOL.**

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

**RUSSIA: its Palaces and its People.**

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

**GORDON CUMMING, THE LION**

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson.—Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—332, Piccadilly.

**GREAT ATTRACTION FOR CHRISTMAS.**

**PHILHARMONIC HALL, Newman-st., Oxford-street.**—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family (from the Nobility's Concerts), Miss Matilda Taylor (from the Majesty's Theatre), and other Vocalists of Hiebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

**FLEMISH SCHOOL OF PAINTING.—**

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

**THE SOULAGES COLLECTION OF**

ITALIAN ART, at Marlborough House, Pall-mall.—Admission free on Mondays, Tuesdays, and Saturdays; and by payment of 6d. on Wednesdays, Thursdays, and Fridays.

**GRAND GERMAN FAIR & MUSICAL**

PROMENADE, REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

## Theatrical Announcements.

### THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.

**THIS EVENING (Saturday),** to commence at 7 with **THE SCHOOL FOR SCANDAL** (performed at Windsor Castle, on Thursday, January 15). Mr. Murdoch (who is re-engaged for a limited period) will repeat the character of Charles Surface for the 35th time; Sir Peter Teazle, Mr. Chippendale; Sir Benjamin Backbite, Mr. Buckstone; Crabtree, Mr. Compton; Joseph Surface, Mr. Howe; Sir Oliver, Mr. Rogers; Sir Harry (with a song), Mr. W. Farron; Moses, Mr. Clark; Lady Teazle, Miss Reynolds; Lady Snecwell, Mrs. Poynter; Mrs. Candour, Miss Talbot; Maria, Miss E. Sabine. After which, the pantomime, of **THE BABES IN THE WOOD**; or, **Harlequin and the Cruel Uncle**, with all its magnificent scenery—the Blackberry Brake, the Apotheosis of the Babes in the Wood, &c., by Calcott, the music by Edward Fitzwilliam.

On Monday and Tuesday, by desire, the comedy of **Money**, with the Pantomime. On Wednesday, the **Last Juvenile Night**, when the pantomime will conclude shortly after 10, commencing at 7, and concluding at 11 with **Make Your Wills**. Fifth Morning Performance of the Pantomime on Thursday next, Jan 29, commencing at 2, concluding at 4.

### THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER.

Genuine Success.—The Acknowledged Best Pantomime in London. Gorgeous Transformation Scene. Great Hit of a Night at Notting-hill, in which Mr. Wright will appear. Mother Shipton; or, **Harlequin Knight of Love**, every evening. **Harlequin** (for this season only—a la Watteau), **Madame Celeste**. **THIS EVENING (January 24), DOMESTIC ECONOMY**. John Grumley, Mr. Wright; Mrs. Grumley, Miss Wyndham. With the successful new and original a propos sketch, called **A NIGHT AT NOTTING-HILL**. By Messrs. Wright and Paul Bedford, F. Hall, Mrs. Chatterley, and Miss Mary Keeley. Concluding with the highly successful burlesque and pantomime, uniting modern burlesque with old English pantomime, originated by this theatre, and called **MOTHER SHIPTON, HER WAGER!** or, **Harlequin Knight of Love and the Magic Whistle**. With splendid new scenery, dresses, transformations, &c. Sir Beau and **Harlequin** (a la Watteau), **Madam Celeste**, **Constance** and **Columbine** (a la Watteau), **Miss Wyndham**; **Scaramouch** (a l'italienne), **Mr. Le Barr**; **Clown** and **Pantaloon** (a l'Anglaise), **Mr. Garden** and **Mr. Moreland**; other characters by Messrs. Paul Bedford, J. Bland, R. Romer, F. Hall, Misses Mary Keeley, K. Kelly, Arden, &c.

### ROYAL MARYLEBONE THEATRE.—

Lessee and Manager, Mr. S. Emery.

Every evening a new, grand, comic, graphical, typographical, instructively amusing, and amusingly instructive Christmas pantomime, entitled **TIT, TAT, TOE—MY FIRST GO**, or, **Harlequin N. E. W. S.** and the **Fairy Elves of the Fourth Estate**. The new and magnificent scenery by Messrs. Thorne, Evans, Saunders, and assistants; the extensive machinery by Mr. Burns; the tricks and resplendent transformations by Mr. Lartice; the opening invented by Francisco Frost, Esq.; and the whole arranged and produced by Mr. Emery. **Clown**, **Paul Kelleno**; **Pantaloon**, **Alfred Kelleno**; **Harlequin**, **Mr. Saunders**; and **Sprite**, **Henri Kelleno** (from the Imperial Theatre, Vienna, his first appearance in England these nine years). **Columbine**, **Madlle. Suzanne St. Clair**; **Harlequina**, **Miss Collins**; **Acting Manager**, **Mr. C. Elliott**. The box-office under the direction of **Mr. E. Chatterton**.

**First Appearance of the Howard Family in England**, whose extraordinary performances have created throughout the United States a furor unparalleled in dramatic annals.—On Monday next, January 26th, will be acted an entirely new version of **UNCLE TOM'S CABIN**, in which Mr. Howard will sustain his original character of **St. Clair**. Mrs. Howard will have the honour of appearing as **Topsy**; and **little Cordelia Howard**, the prodigy of America, will appear as **Eva**, the **Flower of the South**, as originally acted by them in New York city for 511 consecutive nights.

### ROYAL SOHO THEATRE.

5th Week of the Season.—The new and original Burlesque, by Mr. Mowbray, nightly increases in public favour, and will be repeated **THIS EVENING**, preceded by **BELPHEGOR**. Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9, to all parts.

### THEATRE ROYAL, DRURY LANE.—

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.  
Stage-manager . . . Mr. Robert Roxby.  
Scenic-artist . . . Mr. Wm. Beverley.

All over by half-past 11, to enable country visitors to return by the 12 o'clock trains.

### THE GREATEST HIT OF ALL IS THE DRURY-LANE PANTOMIME.

Nightly overflows. The free-list is entirely suspended. Immediate application is requisite to secure good seats. The box-office is open, daily, from 10 to 6, under the direction of Mr. Edward Chatterton.

The eminent comedian, Mr. CHAS. MATHEWS, will appear every evening in one of his favorite characters.

A Morning Performance of the great Pantomime every Wednesday, at Two o'clock.

A new three-act drama will be produced in a few days, in which Mr. Charles Mathews will sustain the principal character.

On Monday, Tuesday, and Wednesday, January 26th, 27th, and 28th, Her Majesty's servants will perform the comic drama, in two acts, entitled

### AGGRAVATING SAM.

Characters by Messrs. Charles Mathews, Robert Roxby, Tilbury, G. Honey, Templeton; Miss M. Oliver, Mrs. Selby, and Miss Mason.  
On Thursday, Friday, and Saturday,

### A FAVOURITE DRAMA,

Supported by Mr. Charles Mathews, and the entire dramatic company.

To conclude with, every evening, the highly-successful comic Pantomime, entitled  
**SEE, SAW, MARGERY DAW**; or **Harlequin Holiday**, and the **Island of Ups and Downs**.

The magnificent Scenery painted by Mr. Wm. Beverley. The Comic scenes constructed by Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard, Author of "Harlequin and the Seven Ages of Man," "Jack and Jill," "Humming-Top," "Hudibras," &c., and the whole arranged and produced under the direction of Mr. Robert Roxby.

Ye ancient and truthful legend on ye which ye Pantomime its story is founded.

"See, saw, Margery Daw,  
Sold her bed, and laid upon straw."

MSS. of Nursery Rhymes in British Museum.

The best Pantomime Company in England.

Two Harlequins. . . . . Harry Deulin and Signor Veroni.  
Two Sprites. . . . . The Brothers Elliott.  
Two Pantaloon. . . . . Mr. Barnes and Mr. G. Tanner.  
Two Clowns. . . . . Messrs. Harry Boleno & Flexmore.  
The Gent. . . . . Mr. Halford.  
Two Columbines. . . . . Madame Boleno and Miss Honey.

**GRAND BALLET.** Miss Rosina Wright, Madlles. Emilie and Jenny Osmond, and upwards of 130 Coryphees.

The REDUCED PRICES as follows (varying throughout the house to suit every one):—Galleries, 6d. and 1s.; Second Circle of Boxes, 1s. 6d.; Pit, 2s.; First Circle of Boxes, 2s. 6d.; Dress Circle, 4s.; Stalls, 6s.; Private Boxes, 10s. 6d.; £1 1s., £1 11s. 6d., and £2 2s.

### ROYAL PRINCESS'S THEATRE.—

Under the Management of Mr. CHAS. KEAN.

Every evening, except Saturday, A **MIDSUMMER NIGHT'S DREAM**. On Saturday, **THE CORSIKAN BROTHERS**. The Pantomime every evening.

Mendelssohn's celebrated overture to **A Midsummer Night's Dream** will commence at 5 minutes before 7.

### LYCEUM THEATRE ROYAL.—

Lessee . . . . . Mr. Charles Dillon.

The Most Gorgeous Pantomime in London.—**THIS EVENING, THE KING'S MUSKETEERS**. Mr. C. Dillon. Successful burlesque and pantomime of **CONRAD AND MEDORA**; or, **Harlequin Corsair and the Little Fairy at the Bottom of the Sea**. Supported by Mrs. C. Dillon, Miss Woolgar, Mr. J. L. Toole. Carriages with parties to private boxes to set down at the State Entrance in Burleigh-street. A Morning Performance every Saturday at 2 o'clock.

### GREAT NATIONAL STANDARD

THEATRE, Shoreditch.—Engagement of General **TOM THUMB** this evening. Every evening the new Christmas pantomime called **HICKEDY PICKEDY MY BLACK HEN**. Conclude every evening with **THE WAITS**.

### STRAND THEATRE.

Every evening, the novel burlesque pantomime of **THE MAGIO MISTLETOE**; or, **Harlequin Humbug and the Shams of London**. **Clown**, **Miss Cuthbert**; **Harlequin**, **Miss Craven**; **Columbines**, **Miss E. Jacobs** and **Madlle. Collison**; **Little Clown**, **Master W. Edouin**; **Pantaloon**, **Mr. J. Clarke**. Magnificent scenery, &c. Dress circle, 2s. 6d.; boxes, 2s.; pit, 1s.; gallery, 6d.

### THE CHRISTMAS HOPBY-HORSE.

What will it be? Why, Astley's Equestrian and extremely Comic Pantomime. Parents and guardians who wish to allow their charges to indulge in a hearty laugh will do well to visit this Theatre and see the well-known character, **Paul Pry**, on horseback. This renowned individual and his eccentric horse will be found continually in the most ludicrous situations, both in the opening of the pantomime and the harlequinade. Not only have the comic incidents received Mr. Cooke's unremitting attention, in training the horses to effect them, but the grand has also been equally considered by him, as will be exemplified in the novel appearance of the aerial elfin steed, and the various elaborate and beautiful cars, especially the chariot of Mars, drawn by eight golden-footed steeds, and driven in hand, previously unattempted in any theatre in the world.

### ROYAL SURREY THEATRE.

The Unrivalled Surrey Pantomime—**HARLEQUIN AND THE SUMMER QUEEN**—one blaze of triumph: there is nothing like it. "High as the Surrey reputation stands for its achievements, the production this Christmas eclipses all its predecessors, and is a triumph of pantomime art."

### THEATRE ROYAL, SADLER'S WELLS.

Under the Management of Mr. Phelps.—Every evening the grand comic Christmas pantomime, entitled **THE FISHERMAN AND THE GENIE**; or, **Harlequin Padmanaba and the Enchanted Fishes of the Silver Lake**. **Harlequin**, **Mr. C. Fenton**; **Columbine**, **Miss C. Sharp**; **Sprites**, **Masters R. N. Deulin**; **Pantaloon**, **Mr. H. Naylor**; and **Clown**, **Mr. N. Deulin**. Box-office open from 11 to 3, under the direction of Mr. Austin.

## Musical Instruments.

**CONACHER & BROWN (from London),**  
ORGAN BUILDERS, Huddersfield.

**HARMONIUMS.—NEW MODEL.**  
CRAMER, BEALE, and Co., 201, Regent-street.

**BISHOP and STARR, Organ Builders,**  
1, Lisson-grove, South, have now several of their small **ORGANS** termed the "**Organetto Profondo**," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

**FIRST-CLASS ORGAN FOR SALE,**  
at a reduced price, built by the late James Bishop: a comprehensive and effective instrument, adapted for Church, Chapel, or Concert-room. For particulars apply to Mr. Luppino, Hertford, Herts.

Pianofortes and all kinds of Musical Property Sold.

**Messrs. KELLY and Co., Auctioneers** of Musical Instruments, receive every description of musical property for **SALE**. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

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